

New Directions at the AGO

Presenting Glenn Lowry

BY MERIKÉ WEILER

THE FIRST OF NOVEMBER MARKS GLENN LOWRY'S DIRECTORIAL debut at the AGO. Curator of Near Eastern art for the Arthur M. Sackler Gallery and the Freer Gallery of Art at the Smithsonian Institution in Washington for the past five years, Dr. Lowry was also chairman of the Smithsonian's Research Policy Committee.

Born in New York, raised in Massachusetts, he has a BA from Williams College (an impressive group of top museum professionals, including Kirk Varnedoe, MOMA's director of painting and sculpture, are Williams alumni) and holds MA and PhD degrees in fine arts from Harvard University. At 36 – he turned 36 on September 28 – Glenn Lowry is fluent in French, and also speaks German, Italian, Arabic and Persian.

He has held curatorial positions at the Rhode Island School of Design and at Harvard's Fogg Art Museum and was founding director of the Muscarelle Museum of Art at The College of William and Mary in Virginia. Along with numerous scholarly articles, academic awards, and highly praised museum shows, plus a seat on two editorial boards, he has seven major books and catalogues to his credit.

Among his successes, Dr. Lowry can count the fact that he played a key role in the rediscovery and \$7-million (U.S.) acquisition of a long-lost Islamic art, widely hailed as "perhaps the most significant purchase in the history of the Smithsonian."

His wife (the former Susan Chambers of Montreal) and three children are Canadians. In fact, Glenn Lowry's connections to this country run quite deep. After an undergraduate year at McGill University, he worked there for another year as a researcher, before starting his MA. Since his marriage in 1974, he has spent every summer in Canada and frequently visited friends, colleagues and "a large, culturally-engaged family" in Toronto and Montreal. "I'm deeply committed to this country and to the AGO," Glenn Lowry says. "The move here reflects a major commitment both to my own and to my family's future."

Graced with charm, enthusiasm and an agile mind, Glenn Lowry brings a passionate belief in art and in museums to the Gallery at a pivotal period in its history. With the backing of Director Emeritus William Withrow and the Board of Trustees, Glenn Lowry now faces the challenge of bringing a new energy and vision to the AGO.

Meriké Weiler: What's your philosophy vis-à-vis museums? Why do you consider them important?

Dr. Glenn Lowry: Museums are important for a number of reasons. First and foremost, I believe they provide a focal point for the intellectual, artistic and cultural life of a community. They are places where works of art and the people who think about works of art can interact with the general public. They should be lively imaginative places where people can engage directly with objects and with ideas about objects. As you move through a museum, from permanent installations to temporary exhibitions, ideally, you should experience a range of ideas and emotions that make the objects on display come alive and that enrich and interact with your own notions about art and culture. The experience should be one of pleasure and learning, satisfaction and challenge.

Are there any major exhibitions that fulfill or display some of those qualities?

A number of exhibitions and permanent installations have done this very successfully. The key, I think, is to realize that the system is never perfect, that one should always be examining and refining the process. I'm particularly interested in the way the Tate Gallery has rehoused its permanent collection, acknowledging, in fact, that this is part of an ongoing series of changes, that it's important to try to re-establish certain connections and to integrate the path of the visitor within the overall exhibition program. At the other end of the spectrum, one of the exhibitions I've enjoyed the most in recent years was an expansive show at the National Gallery in Washington that focused on Impressionist salons from 1874 to 1886. *The New Painting* was laid out in a clear straightforward manner so that, as you moved through the galleries, you began to sense the changes in taste that occurred from year to year, as different artists took part in each salon and as those artists who exhibited continuously altered and modified their style. When you exited, you had acquired a



Director Glenn Lowry

whole range of ideas about art, about the salons, about late-nineteenth-century French culture – ideas that reverberated as you moved through the rest of the museum. It's this potential, this sense of temporary installations reinforcing the experiences gained from a permanent collection, that's so exciting. The backbone of any museum has to be its permanent collection and the way that collection is displayed and used.

Do you see exhibitions as a way of getting a handle on history and culture?

Each exhibition has a different mandate and addresses a different set of issues. I'm fascinated by the interaction of art and culture but I don't think exhibitions should be limited to those issues. On the contrary, each should have its own criteria. What is central to a successful exhibition or permanent installation is that its principle ideas be explicit, so that visitors (whether casual museum goers or one's own colleagues) understand clearly what's being attempted in a given space.

You seem to believe an underlying thesis is essential.

I believe there should be an idea or a set of ideas to every exhibition and installation. After all, people have selected the objects that are on display. They've selected them for a reason. And it's the ideas behind those reasons that make a museum vibrant and engaging.

Museums should be lively imaginative places.

Can you list a few museums that you feel are consistently successful?

There are several museums of varying scale that I find particularly successful. Among my favourites are the museum complex at Dahlem in West Berlin, the National Gallery of Art in Washington, the Gulbenkian in Lisbon and the Walker Arts Center in Minneapolis. Although their mandates are radically different, each museum has sought to create dynamic environments in which works of art are displayed in a manner that is both stimulating and engaging. Like the AGO, these institutions are striving to make their collections ever more accessible, while retaining extraordinarily high intellectual and aesthetic standards. One of the most important elements of a successful museum, beyond its collections and exhibitions, is its ambience, the feeling generated by the way objects are interpreted and displayed. While this depends to a large extent on intangible elements, it is crucial to creating an atmosphere that can ignite or spark a visitor's interest.

Among others, the Walker Art Center initiated a provocative – in the best sense – series on architecture and design. Might the AGO's mandate be enlarged to include photography or architecture?

It's much too soon for me to talk about enlarging the mandate, but I am looking forward to discussions with curatorial staff, the education department, and

many others at the Gallery, about where we should be going and what areas are accessible to us that we aren't focused on at present. As far as I'm concerned, it's an open book. We have a mandate and that mandate will not only be followed, it will be reinforced. If it's possible to enlarge that, to take into account design, architecture or photography in a way that strengthens the Gallery's activities, then I think it would be good to pursue this vigorously. But it's going to take time to get a feel for those areas that will be significant to the Gallery's future.

Can you define the AGO's mandate briefly?

I'm very comfortable, in the broadest sense, with the mandate as defined in the strategic plan and mission statement that the AGO is a place where art and people are brought together. I would go on to add: in a challenging and meaningful way that expands upon the experience of looking at works of art and is a result of intense thought and research.

I believe in the experience of art.

Have you any thoughts about design, about how exhibitions could or should be presented?

Design can play an invaluable role in articulating an exhibition's ideas and goals. But I think the process starts with a curator's concept and then reaches out to various people or groups of people on staff who play an important role in seeing those ideas fully expressed. The education department has a significant role in this, expanding and helping to refine an exhibition's concept, and developing a range of supporting programs and activities. And I certainly think that designers have a vital role as well. I've worked extensively with designers at the Smithsonian and found that an enjoyable process. Often, someone who is tuned in to one way of thinking can have his or her thinking expanded when someone else uses a different angle of approach and says, in effect, wait a minute, if we do it this way, the idea will be clearer, the flow will be better. It's important to refine the process constantly so that the initiating idea or ideas are as powerfully expressed as possible. And, even more to the point, so that the objects on display are as accessible and meaningful as possible.

You've said that you believe in objects...

I believe in art. I believe in the experience of art and I believe that the work of art is the central driving force in what we do. What intrigues me, what fascinates me, is how the same work of art can take on a variety of meanings and emotions, depending on how it's installed and the context in which it's seen. I maintain that a permanent collection should never be static. Just because the objects are owned by an institution and may always be on display in a certain

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LOWRY continued from p. 1

gallery doesn't mean that the space itself has to be static. There are intriguing ways, for example, of juxtaposing works of art, or changing the lighting or access points that suddenly change the way we understand an object. The key here is to have a constant sense of excitement about seeing objects and to make the Gallery go even further than it already has in triggering a response in its visitors.

Can you further define that balance or exchange between selection and presentation of art and communication or accessibility?

It's of critical importance that both be of an extraordinarily high standard. The trick, of course, is the balancing act. But unless the exhibitions, installations and programs that drive a museum are of the highest order, then the public side can never attain the same order. Consequently, one must fuel the other. But I'm absolutely committed to ensuring that the public, in the broadest sense [not just the public that's already involved with the institution, but all of the various communities that are not as engaged as they might be] find the AGO an exciting open accessible place to visit. All sorts of initiatives can be developed here.

Recently in North America, society, the cultural world, seems to be splintering into black audiences, gay audiences, female audiences ... The image of the melting pot, traditionally used in the United States, no longer seems valid. Canada, in any case, has used a different metaphor, the cultural mosaic. Given the reality of Toronto as a multicultural metropolis, have you any thoughts about how the Gallery might reach out, how it might halt or slow down such fragmentation? How do we cope with what's been termed the "new tribalism," that awareness of racial and ethnic separateness, of cultural combat?

Personally, I'm much more comfortable with the con-

cept of a mosaic, woven together with a common set of values and aspirations, than I am with the centrifugal force of a "melting pot." Having spent a great deal of time in Canada over the last 15 years, I'm quite sensitive to this issue. (My wife's family is from Montreal. I spent an undergraduate year at McGill in the seventies and lived there for a year doing research after graduation. Also, our children are Canadian, so my connections to this country are quite deep.) I can't begin to tell you how many discussions I've had with friends and colleagues here in Canada about the effects and implications of the way a society is structured. It's one of the things I find so appealing about coming to the AGO. There's nothing more exciting than being in a city and in a Gallery that's surrounded by diverse and multicultural communities. I see this as a positive force that can energize a great deal of Gallery activity. The key here is to make sure that the

Ideas should be powerfully expressed.

ways in which we seek to reach out to these communities reinforce, rather than drive, the exhibitions, installations and programs at the Gallery. One of my goals is to make the AGO's programs accessible to these communities in order to draw them into Gallery activities. There's a whole range of methods possible, but they must start by our reaching out. We have to talk to people in these communities, work with them in a collaborative way, find out what they know or don't know about the Gallery, what might pique their interest and make them feel involved.

You've arrived here at a pivotal point in the Gallery's history, the Stage III expansion.

Stage III looks to be terrific. What I've seen of it suggests a building that will not only add a great deal in and of itself, but that will help tremendously in making the present structure work much better. I think

few outside of the immediate AGO community have any idea of how significant this addition will be. Visually, architecturally, it will revitalize this section of the city. (We've got Barton Myers and Tom Payne of Kuwabara Payne McKenna Blumberg to thank for that.) The new Gallery is an extraordinary testament to Bill Withrow that culminates a long-term plan.

Why did you want to become director of the AGO? Your curatorial background and academic qualifications are impeccable. What's the fun side, what's the challenge of being a director?

The challenge is that one has an opportunity to put the disparate elements of a museum together. I've had a great deal of experience at the curatorial level, thinking about and developing various exhibitions and programs. In the process, I've developed theories about how these work best, not just in terms of individual exhibitions, but in terms of a museum's programmatic structure. I've also had experience running a museum: hence, knowing what the administrative side demands and having a sense of how to put it all together, how to make an institution vibrant and vital at the intellectual level, and functioning and efficient at the administrative level. The AGO is an extremely well run institution, so I have the opportunity to build on a very solid base. Over time, I hope to refocus energies where needed and direct new initiatives that strengthen the way the permanent collection is used and the way public programs are developed.

It sounds as though you see a director as a unifier and a catalyst.

That is exactly how I see the director's role. As a catalyst, as a unifier, and as someone who facilitates getting things done.

Meriké Weiler is editor of the AGO News.

The Making of an Exhibition

Lucius R. O'Brien, Visions of Victorian Canada

BY MERIKÉ WEILER

LIKE VINTAGE WINES, AN EXHIBITION OFTEN TAKES YEARS to produce. *Lucius R. O'Brien, Visions of Victorian Canada* is no exception: it was originally proposed four years ago by Dennis Reid, AGO curator of Canadian historical art. Then followed months of research (searching for long-lost works, reassessing O'Brien's career) and negotiation (the niceties of insurance, copyrights and loans). Finally, there was a major catalogue to write and the selection of a poster image to serve as the exhibition's symbol - in this case, O'Brien's heroic 1887 watercolour *Through the Rocky Mountains, a Pass on the Canadian Highway*.

By August, with the opening scheduled for September 28, Dennis Reid was working intensely with a small AGO team to design the exhibition. "What I wanted," Reid says, "and got, thanks to in-house talent, was a nineteenth-century setting. Rich colours, arched doorways, moldings. An evocation of that dense imperial Victorian style." The resulting galleries are a triumph: hunter green as a backing for O'Brien's early works; dark crimson to show off paintings from the Royal Collection (including *Québec from Point Lévis*, an 1881 commission for Queen Victoria); plum for the Rocky Mountain series; pale sunshine yellow for the last decade. "It's a sequence of rooms that first draws you in with dark dramatically lit tones," Dennis Reid points out, "and passes you through increasingly brighter, higher keyed colours to the glorious conclusion."



With special thanks to the O'Brien team: George Bartosik, Jim Bourke, Erwin Friedel, Ruth Jones, Chris Sedgwick, Doug Stratford, David Wistow.



E.H. Vahey (1881-1969) *Portrait Group (Mrs R.A. Daly and her sons, Dick and Tom)*, 1924-5; oil on canvas, 87 x 102 cm. Purchase 1989.

ERIC JACKMAN'S CHALLENGE

THE AGO EXHIBITIONS I ENJOY THE MOST ARE THE Recent Acquisition hangings. Why? As a Curators' Circle Member, I am always exhilarated when I see these works, knowing that I helped to purchase them. These additions to the AGO collection were made possible through private contributions of money and gifts of art by individuals, families, corporations and foundations.

This is what the Annual Giving Fund is all about - people giving their support toward the AGO's many enjoyable exhibitions and events. *People* are the driving force behind the activities of the AGO. The interest of its Members encourages curators to search for outstanding works, propels Education to present school programs and insightful lectures, and motivates our volunteers to offer memorable tours.

There are two challenges I'd like to propose to you as a Member:

Participate in Gallery activities this year. Eager staff and volunteers are ready and waiting for you.

Contribute to the Annual Giving Fund. You'll enjoy knowing that your dollars will help contribute to programs that will be enjoyed by both visitors and Members. *Tax receipts issued for all contributions.*

Why am I so bold in extending this challenge? The AGO receives **no government funding** for general art purchases, nor does it receive funding to cover the full costs of exhibitions. The success of our acquisitions, exhibitions and special projects is the direct result of people giving to build a better AGO.

Last year, the Annual Giving Fund received \$1,261,857 - 54% of that went toward art purchases. We're especially pleased with this result, since the Stage III campaign team was fundraising at the same time. Since that drive is now complete, it's time to turn your attention toward the ongoing Annual Giving Fund. Listed here are the Supporting Members in 1989/90 who gave \$100 - \$249 annually. Many thanks. And I extend extra thanks to all those Members who contributed to both the Annual Giving Fund



Eric Jackman

and the Stage III campaigns.

I look forward to you successfully meeting this challenge.

ERIC JACKMAN *Development Committee Chairman*

"Please give ..."

AS PRESIDENT OF THE ART GALLERY OF ONTARIO, IT certainly didn't take me long to learn to love and appreciate the call of the fundraiser. Our Development Committee of volunteer fundraisers worked exceptionally hard last year to reach a new Annual Giving Fund high of \$1,261,000, which was desperately needed to meet program and purchase commitments.

The fundraiser's call is growing stronger, and I'm glad to hear that more of our Members are responding. Of our 21,000 Members, 3,000 supported the Annual Giving Fund last year with donations of \$100 or more.

As the Annual Giving Fund launches into another year, I'd like to express my thanks and gratitude to all of the AGO's volunteer canvassers and committee Members who have taken up the call. I urge all AGO Members to respond.

KEITH C. HENDRICK *President*

Annual Giving Fund Development Committee:

- | | |
|--------------------------------------|--|
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The Annual Giving Fund in support of ...

Acquisitions

FINANCIAL CONTRIBUTIONS AND GIFTS OF ART HAVE enabled the AGO to build a collection of over 15,000 works. In order to build a strong, well represented collection, the AGO has focused on seven areas that are often referred to as art of western civilization: international contemporary, Canadian contemporary, Canadian historical, 20th century, Inuit, European painting and sculpture, and prints and drawings. The AGO is noted for its strength in Canadian art, including Inuit.

Where does your contribution go? Although a small portion of our donors designate their gifts to a specific collection, the majority of gifts are undesignated. At the end of each Annual Giving Fund year, the AGO's Finance Committee meets to review the final results. All designated gifts, including exhibition and project sponsorships, are subtracted from the total and allocated to the proper accounts. The funds left over represent undesignated gifts (in 1989/90 these represented 52% of the total), funds which are then distributed evenly between the seven curatorial areas.

How does this impact on the AGO's purchasing power? There is no doubt that in today's art market not every curatorial area is capable of making a purchase every year. This is particularly true in European painting and sculpture, which represents the Old Masters Collection. Curators, however, are known for their sleuthing abilities and have an uncanny ability to locate works that can be purchased outside the auction house.

Funds are also used to supplement government grants which are available to assist in art purchases. The *Canadian Cultural Property Export Review Board* has contributed greatly in the areas of Canadian historical and prints and drawings.

Gifts of art from private collections have become the greatest source of acquisitions over the past five years. In 1989/90, total gifts of art were valued at over \$16 million. In cases where the gift is a collection of works, the AGO may enter into a purchase, part gift arrangement. Clearly, the purchase fund is crucial to building the collection.

Your contribution has a direct impact on the AGO's ability to build the permanent collection and on our ability to act quickly when a work is discovered or a collection is offered. This often happens when we least expect it.

Exhibitions

Christopher Pratt: A Retrospective, *The Etchings of James McNeill Whistler*, and *Lucius R. O'Brien, Visions of Victorian Canada* are a few examples of exhibitions organized by the Art Gallery of Ontario.

What does "organized" involve? It begins with a curator's interest in an artist and the desire to share this interest. Early in the research stage, the curator will seek approval from the Program Committee, composed of AGO staff members, to commit the funds and staff needed to transform research into an exhibi-



Giovanni Domenico Tiepolo (1727-1804) *Snyrs and Snyresyes in a Landscape*, iron-gall ink and brown and grey washes on hand-made laid paper, 17.5 x 27.6 cm. Purchase 1989.



Emile Bernard (1868-1941) *Bretonneries*, 1889; zincograph with hand-colouring on wove paper, 33 x 25 cm. Purchased with donations from AGO members, 1990.

tion. The preparation of a major exhibition can take years, and every department within the AGO contributes in some form.

The cost of mounting exhibitions is considerable and sponsorship support from corporations, foundations and individuals provides essential funds to help offset the costs. What exhibitions are in the planning stage for 1992? *Michael Snow*, celebrating the 40th anniversary of his first exhibited works in Toronto; *Passages*, a survey of painting in Québec during the period 1790-1860 (organized by the Musée du Québec); and *William Morris*, poet, artist, craftsman, decorator and social reformer. P.S.: For sponsorship opportunities call 979-6618.

Special Events

THERE ARE MANY THINGS TO SEE AND DO AT THE AGO. *Hands On and Family and Community Studio* are fun activities for young aspiring artists. Another season of Sunday concerts, in conjunction with the Royal Conservatory of Music, is underway in the Walker Court, and *Celebration*, the AGO's annual open house, will welcome the holiday season.

The Privileges of Giving

Curators' Circle

ESTABLISHED SEVEN YEARS AGO TO RECOGNIZE THE generosity of the AGO's major supporters, the Curators' Circle now numbers more than 425 members. It continues to grow steadily as the Gallery is the recipient of many generous gifts, ranging from works of art to contributions to the Stage III Capital Campaign and the Annual Giving Fund.

There are many benefits of being a Curators' Circle Member. The annual Curators' Circle dinner, held each fall in the elegant Walker Court, is a particular favourite. This year's dinner on Nov. 27 will feature guest speaker Dr. Glenn Lowry, the AGO's new director.

Excursions to galleries and museums outside Canada are other popular activities. This month the Curators' Circle travels to Washington, D.C., to see *Titian, Prince of Painters*, an exhibition organized to celebrate the quinqucentenary of Titian's birth, and a major Kasimir Malevich retrospective (a Russian artist considered one of the twentieth century's greatest innovators). Every Curators' Circle tour contains wonderful extras. This time, Canada's ambassador to the United States, Derek Burney, has invited us to a reception and tour of the new Canadian Embassy, designed by Arthur Erickson.

Chief Curator Rold Nasgaard and curators Janet Brooke and Dennis Reid will invite Curators' Circle Members to a reception and tour of several major exhibitions. Visits to Buffalo's Albright-Knox Gallery and a private collection in Toronto will provide welcome interludes during the long winter months. To conclude this year's busy program, next June we will again offer our summer solstice dinner.



Jacques Bellange (1594-1638) *Caspas, King of Tarsus*, c.1610, etching on laid paper, 28.4 x 17 cm. Purchased with donations from AGO members, 1990.

For more information on the 1990/91 program, please contact Joanne Bonebakker in the Development Office (979-6619).

Supporting Member: \$100 - \$249

IN APPRECIATION, YOU'LL RECEIVE TWO SUPPORTING Member cards • Invitation to annual Contributing Member event • Name listed in the AGO's Annual Report • Reciprocal membership to many museums in North America • Plus all benefits of a basic Member.

Associate Member: \$250 - \$499

YOU'LL RECEIVE ALL THE BENEFITS LISTED ABOVE, AS well as Invitational tour of a special exhibition • Complimentary AGO publication • Guest passes • Annual Report listing and mailing.

Donor Member: \$500 - \$999

DONORS RECEIVE ALL ABOVE BENEFITS, PLUS TWO DONOR Member cards • Free admission to lectures and symposia • Invitation to a Curators' Circle event • Annual Report listing and mailing.

Curators' Circle: \$1,000 or more

THIS EXCLUSIVE GROUP RECEIVES ALL THE ABOVE BENEFITS, as well as two Curators' Circle membership cards • Special program of events • Recognition on lobby plaque • Curators' Circle annual dinner • Use of Gallery's facilities for entertaining • Annual Report listing and mailing • Report from the director • Guest privileges • Free admission to lectures, symposia and film series • Tax receipt for full amount of donation.

1989-90 AGO Supporting Members

NOVEMBER • CALENDAR OF EVENTS

1 Thursday

Exhibitions
Interventions
to Nov 4
Lucius R. O'Brien
to Nov 25
Dürer and the Golden Age in
Nuremberg to Dec 2
Irene F. Whitcomb to Jan 6
7-9pm **New Members' Party**

2 Friday

11:15am Tour: *Artful*
Conversation
12:30pm Noon-Hour Films
2pm Tour

3 Saturday

2 & 4pm Tour

4 Sunday

12-4pm Hands On
1-4pm F&C Studio
2 & 4pm Tour
2:30pm Tour: en français

6 Tuesday

11:15am Film
12:15:62 Tour

7 Wednesday

9am *Gallery Hopping:*
Peterborough
12:15:62 Tour
6pm Tour: *Rendezvous*
with Art
6:45pm Tour: en français
7pm *Young at Art:*
O'Brien
7:30pm Tour

8 Thursday

Exhibition opens
Walter Irwin: A Celebration of
Toys to Jan 13
11am Grange Luncheon
Lecture
12:15:62 Tour

9 Friday

11:15am Tour: *Artful*
Conversation
12:30pm Noon-Hour Films
2pm Tour

10 Saturday

2 & 4pm Tour

11 Sunday

12-4pm Hands On
1-4pm F&C Studio
2 & 4pm Tour
2:30pm Tour: en français
3pm Sunday Concert

13 Tuesday

11:15am Film
12:15:62 Tour

14 Wednesday

9:30am *Art in the Morning*
12:15:62 Tour
6pm Tour: *Rendezvous*
with Art
6:45pm Tour: en français
7:30pm Tour
8pm McCready Lecture

15 Thursday

12:15:62 Tour

16 Friday

11:15am Tour: *Artful*
Conversation
12:30pm Noon-Hour Films
2pm Tour

17 Saturday

2 & 4pm Tour

18 Sunday

11am *Sunday Start*
with Art
12-4pm Hands On
1-4pm F&C Studio
2:30pm Tour: en français
3pm Sunday Concert
2 & 4pm Tour

20 Tuesday

11:15am Film
12:15:62 Tour

21 Wednesday

12:15:62 Tour
6pm Tour: *Rendezvous*
with Art
6:45pm Tour: en français
7:30pm Tour
8pm Lecture: *Lucius R.*
O'Brien

22 Thursday

12:15:62 Tour

23 Friday

11:15am Tour: *Artful*
Conversation
12:30pm Noon-Hour Films
2pm Tour

24 Saturday

Celebration
11-4pm Hands On
2pm Tour: Signed Talk
4pm Tour

25 Sunday

Celebration
11-4pm Hands On
11-4pm F&C Studio
2 & 4pm Tour
2:30pm Tour: en français

27 Tuesday

12:15:62 Tour

28 Wednesday

12:15, 2, Tour
& 7:30pm
6pm Tour: *Rendezvous*
with Art

29 Thursday

12:15:62 Tour
6-9pm *Exclusively Yours*

30 Friday

11:15am Tour: *Artful*
Conversation
12:30pm Noon-Hour Films
2pm Tour

THE COLLECTION IN FOCUS

Confrontations of Form

A SELECTION OF TWENTIETH-CENTURY WORKS ON PAPER from the AGO's collection, *Confrontations of Form* will tour Ontario from November until June 1991. At some point after the opening of Stage III, the AGO will show the exhibition in one of the new print and drawing galleries.

BY MICHAEL PARKE-TAYLOR

THE WORD "CONFRONTATION" IS CHARGED WITH MEANING. It suggests more than a mere bringing together for comparative purposes. *Confrontations of Form* was chosen as the title of this exhibition to suggest the visual connections between the intrinsic forms of a given composition and also to convey a sense of both the tensions and shared qualities of works placed next to one another.

The twentieth century has witnessed an array of avant-garde movements. Styles inherent to each of these movements shared certain formal traits even if they were products of vastly different ideological or theoretical preoccupations. *Confrontations of Form* includes representative examples of the Cubism of Braque, the Futurism of Balla and the Constructivism of El Lissitzky, as well as the legacy of their forms apparent in the work of many of their contemporaries: the "machine" aesthetic of Marcel Duchamp, for instance. It is misleading to think of this century's art as a simple linear progression. Rather, artists continually responded to one another's images.

To use one example, the AGO recently purchased a portfolio of linocut prints by Edmond Van Dooren that demonstrate a development of abstraction from Cubo-Futurism to the Dutch De Stijl-based geometry of his compatriot Jozef Peeters. Like other members of the generation of avant-garde Belgian artists who grouped themselves around Peeters and Michel Seuphor in the early 1920s, Van Dooren found the linocut an expressive inexpensive medium.

Made of crushed cork, linseed oil and rosin, pressed onto a coarse canvas backing, linoleum is easier to cut than wood - ideal for creating geometrical compositions in sharp contrasts of black and white. The curvilinear geometry of Van Dooren's 1920 *Fantasie*, with its stylistic affinities to Italian Futurism, compares readily with *Sledgehammers*, a 1933 four-colour linocut by the British artist Sybil Andrews.

Now ninety-three years old and living in Campbell River, British Columbia (where she still teaches print-making once a week), Andrews learned the linocut technique from Claude Flight in the late twenties at London's Grosvenor School of Modern Art. Like Van Dooren, Andrews used a decorative stylized vocabulary of Cubo-Futurist and Vorticist forms. Her concern was to capture the inherent rhythms and movements of subjects drawn from everyday life. Although the dynamism of labourers at work is in harmony with the Italian Futurists' celebration of the working man in contemporary society, Andrews's response was to convey an aesthetic reaction to a scene that had

Sybil Andrews (b.1898)
Sledgehammers, 1933; linocut on Japanese paper, 26.5 x 31.7 cm. Purchase 1936.

Edmond Van Dooren (1896-1965) *Fantasie*, Map portfolio, 1920; linocut on laid paper, 22.2 x 17.5 cm. Purchase 1989.



impressed her a decade-and-a-half earlier. That she has a potent visual memory is evident from the artist's recent (1990) account of the scene, witnessed some eighteen years before *Sledgehammers* was created.

This print goes back to the 1st War to [the] summer of 1915 when I had just left school. I went to London to be trained as an oxyacetylene welder after which I was drafted to Coventry, to a branch of the Standard Motor Works, welding aeroplane parts.

There came a day when the Blacksmith's Shop had a

piece of machinery which was too awkward to be dealt with in their furnace so they sent to the welding shop for a man to bring the largest oxyacetylene welding blowpipe - but our men were all busy & I was ordered to go instead - actually we girls never used the heavy blowpipes, never had. I never had.

There were five men waiting in the Blacksmith's Shop with *Sledgehammers*, - the dark shop - just the glow from the furnace - They were strip [sic] to the waist & heavily tattooed [sic] & made a wonderful picture & together with the rhythm of the sledge strikes, for me, unforgettable.

1 Stroke 2 Stroke 3 Stroke 4 Stroke 5 Stroke
1

Crash - Crash - & the sparks flying & the glow from the red hot metal. It was like something out of time, old time.

In her linocut, Andrews's abstraction conveys the essence of this event, with stylized patterns describing perfectly the swinging motion of the workers. By means of these bold formal elements, also influenced by Art Deco rhythms, Andrews captures the spirit of movement from a timeless scene.

What unites Van Dooren, Andrews and many other artists is their common quest to create a universal formal language to express new ideas for a new century. It is hoped that exhibitions such as *Confrontations of Form* will lead to a greater general understanding of the complex interconnections of twentieth-century modernism.

Michael Parke-Taylor is assistant curator, prints and drawings.

Confrontations of Form. 3 Nov - 2 Dec: Macdonald Stewart Art Centre
Guelph. 21 Dec - 27 Jan 1991: The Gallery/Stratford.
28 Feb - 7 April: Art Gallery of Peterborough.
8 May - 2 June: Laurentian University Museum, Sudbury.

Exhibitions

Interventions:

An Exhibition from the Collection of Delfryd Celf Permanent Collection Galleries to Nov 4
Works by conceptual artists Robert Barry, Stanley Brown, Daniel Buren, Alan Charlton, Dan Graham, Lawrence Weiner and Ian Wilson are inserted among the AGO's permanent collections. A brochure, available at the Gallery's front desk, maps the locations.

Lucius R. O'Brien Visions of Victorian Canada Sam and Ayala Zacks Galleries to Nov 25

The foremost landscape artist of his day, Lucius O'Brien painted heroic images of Canada's scenic wonders during the time of Victoria's reign. Today his work is recognized as a powerful expression of the pride and ambition that fueled Canada's expansion following Confederation. Including 18 oils and 62 watercolours the is considered a master of the medium; this is the first retrospective exhibition of O'Brien's art. Poster, Catalogue (English & French editions).

Walter Trier: A Celebration of Toys Walter Trier Antleroom Nov 8 - Jan 13



A Celebration of Toys: antique wooden soldier from rural Germany. Gift of the Trier-Fodor Foundation 1977.

Antique wooden folk toys from Saxony, West Germany, and watercolor illustrations by Walter Trier for *Spielezeug*, a 1922 picture book on traditional toys from Saxony's rural Erzgebirge region. Works in this exhibition are part of the AGO's Trier-Fodor Foundation gift.

Dürer and the Golden Age in Nuremberg Walter Trier Gallery to Dec 2

Culled primarily from the AGO's collection, this exhibition reveals Dürer's genius and presents Nuremberg as one of the Holy Roman Empire's most significant artistic centres at the start of the 16th century.

Irene F. Whitmore: Musée des Traces E.R. Wood Gallery to Jan 6

With a giant tortoise as its symbolic focus, Irene Whitmore's *Musée des Traces* uses museum methodology to present and frame experience and history, including the ongoing processes of archiving and the formation of identity. Developed over a four-year span, the installation is a "putting into an enclosure" of a series of traces or markings in time. Catalogue. A Fraser Elliott Foundation Canadian Contemporary Exhibition.

Permanent Collection

Walker Court, Fudge and Leonard Galleries Fourteenth-20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery Canadian historical art.

McLean Gallery Group of Seven works, complete with such interpretative aids as audiotapes and computers.



Lucius R. O'Brien (1832-99) *The O'Brien Home, College Avenue, 1888*; watercolour/bodycolour on paper, 40.6 x 55.9 cm. Gift of Dennis Jordan, MD, in memory of Professor W.G. Jordan, DD (1852-1939), 1958.

Henry Moore Sculpture Centre Plasters, bronzes and graphics.

Prints and Drawings Galleries The AGO collection and loans.

Extension Services

Travelling Exhibitions

AGO-organized shows circulating in November. Dates are subject to change.

Flights of Fancy: Kenojak, Lucy, Pitaloski (CONTACT) Inverarden Regency Cottage Museum, Cornwall to Nov 5

Spirit in the Landscape McMichael Canadian Art Collection, Kleinburg to Nov 11

Inquiries: Language in Art Thunder Bay Art Gallery to Nov 25 *Christina Ritchie, Speakers Service Nov 14

Jacques Lipchitz: A Life in Sculpture The Nelson-Atkins Museum of Art, Kansas City to Nov 25

4 Hours and 38 Minutes: Video: tapes by Lisa Steele and Kim Tomczak A Fraser Elliott Foundation Canadian Contemporary Exhibition Dalhousie Art Gallery, Halifax to Dec 2

Towards a Lyrical Abstraction: The Art of L.A.C. Panton Tom Thomson Memorial Art Gallery, Owen Sound Nov 2 - Dec 2 *Christine Boyanoski, Speakers Service Nov 14

Picasso: Faunes et flore d'Antibes (CONTACT) Whitby Arts Inc., The Station Gallery Nov 3-25

Will Ogilvie: Watercolours and Drawings (CONTACT) Whitby Arts Inc., The Station Gallery Nov 3-25

Confrontations of Form Macdonald Stewart Art Centre, Guelph Nov 3 - Dec 2 *Michael Parke-Taylor, Speakers Service Nov 12

SMS: A Collection of Original Multiples (CONTACT) McMaster University Art Gallery, Hamilton Nov 4 - Dec 9

Victorian Magazine Illustrations: Selected Wood-Engravings from the Garrow Collection (CONTACT) Aurora Public Library Nov 6-30

Fakes and Forgeries Laurentian University Museum and Arts Centre, Sudbury *David Wislow, Speakers Service Nov 7

"Artists with Their Work" Programs

Ron Martin: Painting Forest City Gallery, London to Nov 3

Andy Fabo: Painting McIntosh Gallery, London to Dec 16

Joan Krawczyk: Painting Art Gallery of Northumberland, Cobourg Nov 4 - Dec 9

Michael Balser: Video Screenings McIntosh Gallery & Forest City Gallery, London Nov 22-23

Concerts

Sunday Concerts Nov 11, 3 pm



Guitarist Trevor Burd.

Come join us. And listen to the music. On November 11, classical guitarist Trevor Burd presents *Suites and Red Roses*.

Nov 18, 3 pm
From the Royal Conservatory of Music: Diane Aitken, flute, Douglas Perry, viola, and Andrew Burashko, piano, playing works by Debussy, Messiaen and others. Media support by Sun Alliance Insurance in association with CMRAFM.

Lectures

All lectures are in Jackman Hall. Entrance via AGO lobby. First-come, first-served seating.

The Philip G. McCreedy Annual Memorial Lecture on Canadian Art
Leaves of Pine: Walt Whitman's Influence on Emily Carr and Lauren Harris
Dr. Ann Davis, education and public programming director, London Regional Art and Historical Museums
Wed Nov 14, 8 pm
In the ninth in this distinguished series, Group of Seven specialist Dr. Ann Davis will examine American poet Walt Whitman's influence.

Through Whitman, Lauren Harris and Emily Carr found support for their pantheism, their rejection of organized Christianity, their emphasis on the intuitive individual and their generally optimistic outlook. Free admission. Tickets required, available at the Info Desk.

Lucius R. O'Brien, Visions of Victorian Canada Dennis Reid, curator, Canadian historical art, AGO Wed Nov 21, 8 pm

During the years of expansion following Canadian Confederation, Lucius O'Brien established himself as the leading landscape artist of the era and a powerful force in shaping the new dominion's cultural life and identity. Join exhibition curator Dennis Reid for an investigation of O'Brien's role and impact. Free admission.

Books Without Bounds: Artists' Books Yesterday and Today Judith Holfberg, editor/curator Sun Dec 2, 3 pm

Curator and editor (Umbrella Magazine) Judith Holfberg, an internationally recognized authority on artist-produced books, talks about this fascinating form of artistic expression. Free with admission.

Talks and Tours

Learn about artists, themes, and issues in art and increase visual awareness. Topics available at the Info Desk. Free with admission. For group tours 979-6601.

tue to Thu 12:15pm & 2pm
Wed 6pm & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2pm & 4pm
En français: le dimanche à 14h 30, le mercredi à 18h 45

*Rendezvous with Art Art at 6: A half-hour tour plus informal discussion.

**Arthul Conversation
Fridays, a half-hour tour plus coffee and conversation. Free for seniors.

***Signed Talks
For the hearing impaired, the last Saturday each month at 2pm.

Adventures in Art
Looking for adventure at lunch-time? Take 20 minutes at the AGO to explore *What Else Is New? Or Impressionism at Home and Abroad*. A lively interactive series, running the first three weeks in November (Tuesdays and Thursdays at 12:15). It's art for the noon-hour adventurer at the AGO.

Gallery School

Anne Tanenbaum Gallery School
Studio class sizes are limited. Fac-

ulty and courses may be subject to change. Information 979-6621.

Adult Studio Wed & Thurs Jan 9 - Mar 14, 7-10pm

Studio courses offered for beginners and more advanced students. Ten-week sessions include introductory drawing, intermediate life drawing, plus painting, printmaking and watercolour. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: \$200; \$150 for Gallery Members.

Advanced Studies in Visual Art

Sat Sep 15 - June 1, 9am-1pm

This course provides technical training and develops perceptual awareness. As a precollege program, the curriculum gives special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, architectural and basic design.

A few places may still be available. Fee: \$300; \$250 for Gallery Members. The program is generously funded by the Eaton Foundation with special scholarships provided by Shell Canada Limited.

Masters' Series: Adult Studio

Tue Jan 8 - Mar 12, 7:10pm

Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Previous studio experience required. Fee: \$200; \$150 for Gallery Members.

For Kids

Family & Community Studio

Sun Oct 14 - Dec 9,
Jan 6 - Mar 10, Apr 7-21, 1-4pm

Come to the Gallery School on Sundays to create your own masterpiece. Materials and guidance by Gallery School artists will help you and your family enjoy drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Free with AGO admission.

Hands On

Sun Oct 7 - May 26, 12-4pm

Kids aged 4-12 and their parents are invited to join in imaginative art-related activities. Come and create a live portrait via costumes and video, or produce high-tech computer drawings or "paintings" made of light. The whole family will enjoy the interplay between these activities and the AGO's contemporary and older masterworks. Pick up tickets for hourly sessions at the Info Desk (first come, first served). A parent/child program free with AGO admission. Celebration week end (Nov 24 & 25) open 11-4pm. Information 977-0414 ext201.

Films

Noon-Hour Films

Films in Jackman Hall. Free with

Gallery admission. Entrance is via the main lobby.

Art of the Western World

Fridays, 12:30pm
(Each film 1989 col. 60 min)

Nov 2

5: *Realms of Light: The Baroque*
European masterworks from the 17th century.

Nov 9

6: *An Age of Reason, An Age of Passion*
Stylistic changes from the early-18th to mid-19th centuries.

Nov 16

7: *A Fresh View: Impressionism and Post-Impressionism*
The works of Manet, Monet and some of the 19th-century's best-loved artists.

Nov 23

8: *The 20th Century*
The proliferation of new styles is discussed.

Nov 30

9: *In Our Own Time*
The final segment: art since World War II.

The National Dream

Tuesdays, 11:15am
(Each film 1974 col. 54 min)

This dramatic series captures the epic struggles to open the Canadian West and join Canada from sea to sea.

Nov 6

8: *The Sea of Mountains*
Construction in 8.C. is painstakingly slow as a suave contractor lures thousands of coolies from China to help back and tunnel through the Rockies.

Nov 13

7: *The Desperate Days*
Arduous construction sends costs soaring. Sir John A. Macdonald is distracted by mounting troubles. Indians, Metis and Western farmers demand redress. In a desperate gamble, Van Horne offers to transport 9,000 troops from the East to quell the rebellion.

Nov 20

8: *The Last Spike*
After the cruelest journey in Canadian military history, eastern militiamen avert the national crisis. The crew faces riots, strikes and bankruptcy but in November 1885 Donald Smith drives home the last spike.

The Grange

The Grange

Complete your visit to the AGO by seeing where it all began - at The Grange, built in 1817 by Dr. Ardy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance is via Grange Park. To gain entry please use the handsome lion knocker. To arrange adult tours call 977-0414 ext237. A Volunteer Committee project.

Grange Luncheon Lectures

Thu Nov 8, 11am
Mind Your Manners
Dorothy Duncan, The Ontario Historical Society
Though a colonial backdrop, as a garrison town and the capital of



Journey back in time at The Grange.

Upper Canada, York/Toronto developed a lively social life early on. Since many of its status-conscious citizens, government officials and military officers came from cultured European backgrounds, they organized balls, dinner parties, musical evenings and literary societies, where the niceties of behaviour were disregarded at one's peril. Tickets \$10 (includes light lunch). Reservations 977-0414 ext237.

Club AGO

Club AGO (Young Associates of the AGO) brings young people and art-together, offering its members the chance to participate in educational and social programs. AGO membership is a prerequisite: Club AGO membership is \$15, \$5 for students. Information and tickets via the Volunteer Office 977-0414 ext263.

Young at Art

Lucius O'Brien
Wed Nov 7, 7pm
Join us for a tour of Lucius O'Brien's heroic images of Canada. Meet afterwards in the Members' Lounge for drinks and conversation. Club AGO Members free, guests \$5. Reservations required.

Gallery Hopping

Jane Corbin Gallery
Wed Nov 21, 7pm
Meet at 179 John St. for a tour of the Horst exhibition *Sixty Years of Photography*. Horst, who originally studied with Le Corbusier, turned to photography - high fashion, nudes, interiors and portraiture, including Dietrich and Garbo. Club AGO Members free, guests \$5. Reservations required.

December Grange Mystery

Ghosts in The Grange, muddled order, a dramatic death - ingredients for a perfect evening. Stay tuned for clues.

Gallery Hopping

A Volunteer Committee project. For information and tickets (these must be purchased in advance), call 977-0414 ext263.

Peterborough: Then and Now

Wed Nov 7, 9am
We'll visit this lively city to sample its past and its contemporary art scene. The Centennial Museum and Art Gallery of Peterborough are included. Bus leaves St. Clair station 9am (Pleasant Blvd entrance). Tickets \$40.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Holland

Apr 19-28, 1991
It will be tulip time in Holland, home of Hals and Rembrandt, for this eight-day tour of treasures. From Apeldoorn to Amsterdam, from Delft to Haarlem - flowers and bicycles, barges and beer.

Ireland and Wales

April 30 - May 13, 1991
Capture the flavour of Ireland, its people and landscape, with a tour of historic homes and gardens. Enjoy the vitality of Dublin, the 1991 European Capital of Culture. Then travel to romantic Wales, to the wild mountains, lakes and castles that have inspired so many landscape artists.

Turkey

May 1991
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Lose yourself in the Byzantine and Ottoman opulence of Istanbul. Explore legendary Troy, the ancient Roman capital of Ephesus, the hidden cities and surreal landscape of Cappadocia.

Aboard the *Halas*, we'll glide along the crystal waters of the Turkish Riviera. Come and discover this majestic landscape, these historic destinations.

The New Berlin & East Germany

Sep 1991
Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Hunting lodges, river castles, spectacular scenery and visits to Dresden and Meissen enhance our tour.

Russia & Finland

Sep 20 - Oct 4, 1991
Travel by Finnair to the heart of Russia. Tour Moscow's churches, galleries and czarist treasures and the elegant architecture of Peter the Great's St. Petersburg, now Leningrad. Conclude with a stay in Helsinki, Finland's gateway to the north.

The Berkshires

Fall 1991
Autumn mists and glorious fall foliage will surround us as we drive through New England to explore historic mansions, art collections, and, perhaps, harvest festivals.

Members' Activities

New Members' Party

Nov 1, 7-9pm



Come and meet your new director...

And join a special party to welcome new members to the Gallery. All Members are welcome to attend. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door. Supported by Inniskillin Wines.

Tickets for Membership Programs

Tickets for Volunteer Committee programs (limit of four per member) must be purchased in advance. Refunds only available up to three working days prior to event. To order by mail, see page 6 instructions; by credit card, call 977-0414 ext263.

Art in the Morning

Surrealism
Wed Nov 14, 9:30am
Meredith Sanderson will introduce the surrealist movement via works by Dalí, Tanguy and Magritte from the AGO collection. Tickets \$5.50.

Spiritual in Art

Wed Dec 5, 9:30am
Judy Campbell examines the nature of the "spiritual in art," using works from the AGO collection. Tickets \$5.50.

Sunday Start with Art

Henry Moore
Sun Nov 18, 11am
Curator of 20th-century art, Alan Wilkinson will tour the AGO's collection of Henry Moore sculptures, drawings and maquettes. Tickets \$7.50.

The Grange at Christmas

Sun Dec 9, 11am
Come and tour The Grange, festively decorated in 19th-century tradition. Tickets \$8.

We Now Have What We Think Every AGO Member Should Have. A Great Guidebook.



Isaac Abrahamov. *Moscow by Frano Hals 1626*

YOU GET AN ELEGANTLY DESIGNED BOOK, FEATURING 352 richly coloured illustrations that present some of the highlights of the AGO collection from the Renaissance through to the present day. You also get a series of lively essays accompanying each image, and an introductory history of the Gallery. For Members only there's a special \$30 pre-publication price (regular price \$40). If you need an order form, please pick one up at the AGO Book Shop. Remember, this offer expires December 31. For information call 979-6620.

Exclusively Yours

Members' Shopping Night
Thu Nov 29, 6-9pm



Streamlined silver blue pen. At The Impulse Shop.

THE AGO SHOPS EXTEND A WELCOME TO ALL members for a relaxed, festive evening of holiday shopping. There'll be music, flowers, coffee and cookies, free gift wrapping and a host of knowledgeable volunteers to assist with corporate and other gifts. Discounts range from 10% in the Jewellery shop to 20% in the Impulse and Repro shops. And other specials in the Book Shop are also in the works. Come join us for a festive evening.

Shops and Services

Art Rental & Sales Gallery
Rent Off the Wall
Nov 19 - Jan 2

We've got art to tempt all tastes: prints, paintings and sculptures by established artists and future stars. Plus friendly knowledgeable volunteers to help you choose. You can take your selection immediately or have it delivered. We're at 35 McCaul St. 2nd floor (Tue to Sat 10:30-4, Sun 1-4:30). A Volunteer Committee project. 979-6658.

The Book Shop



Lawren Harris's dramatic and decorative landscape painting *Autumn Forest with Glaciated Bedrock*, *Georgian Bay* is this season's featured card. Richly coloured, with a distinctive design and a resonant spiritual quality, the image celebrates the North. Gift-edged, elegantly printed on recycled paper - an outstanding note card for any occasion. Package of 10 with envelopes \$15. Please order early. 979-6610.

The Impulse Shop

Kids can design and assemble their own model cars, trucks or planes via multi-coloured plastic kits by Mic-O-Mac of West Germany. Future bankers will enjoy our miniature

van Dop. We also have artist-made silver accessories: Art Nouveau-style rose and green glass bottles encrusted with sterling silver leaves, for example, and Ann Barro's sleek tableware, including a baby spoon with bells. A Volunteer Committee project.

The Reproduction Shop



Lucius O'Brien poster.

Stop by and let our volunteers help you with gift suggestions. There are dozens of fine art reproductions, including works by Georgia O'Keeffe, the Group of Seven, and such contemporary Canadian painters as Christopher Pratt and Alex Colville. Or consider our low-priced Brown Series on international artists. We also have ready-matted images plus instant frames. And shrink-wrapped posters of the Impressionists. You can easily select the perfect gift for friends and family. Member's discount 10% on \$10+ sales. A Volunteer Committee project.

Edward P. Taylor

Audio-Visual Centre

The AV centre offers 35 mm slides, media kits and videotapes on a range of art-related subjects for educational use throughout Can-

ada. Loans or in-house viewing by appointment. Film classics in video format now available.

Edward P. Taylor

Reference Library

Closed temporarily to all nonstaff readers. The library collections are being reorganized and stored prior to their move to new quarters in mid-1991.

The Restaurant

The popular main-floor dining room offers a diverse moderately priced menu. Fully licensed. Reservations 979-6612.

The Coffee Shop

A snack stop on your AGO tour.

Membership Centre

Visit the AGO's membership centre in the lobby. New, renewal and gift memberships are available. All inquiries are welcome.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Donor Cards

Commemorate birthdays, anniversaries or other occasions via Gallery donations. The person/family to be honoured receives a special acknowledgement card. Tax receipts are issued for \$5+ gifts. Please include the following with your donation and forward to the AGO's Volunteer Office: a) your name and address b) occasion to be honoured c) recipient's name and address d) cheque payable to Art Gallery of Ontario. A Volunteer Committee project.



Celebration Wrap

November 24 & 25

WRAP UP - RECYCLE - RECREATE. YOU WON'T WANT TO miss the AGO's festive open house on the theme of recycling. You and your kids can decorate boxes and bags and design inventive gift wraps, using an intriguing selection of pre-used materials. Be creative and environmentally aware all at the same time.

For two days, the whole Gallery will hum with activity. Dancers, musicians, singers and a magician will entertain in the Walker Court. A mime artist will present a vivid silent tale about a boy and a pond. You can also watch films, join a tour or have your picture taken with Santa and the Snow Fairy. There will be story telling, gallery games with prizes, a visit from Polkeroo, and, on Sunday, you can print your own T-shirt. Also, you'll get a chance to talk to the experts from the Toronto Recycling Action Committee. And don't forget our popular retail shops, filled with posters, books and stocking stuffers. You may want to spend the entire day with us! So bring your friends. It's all free. And enjoy our Celebration Wrap.

This year the Gallery is helping Ronald McDonald House, our neighbour on Dundas Street, by providing a toy drop-off box in the lobby. Please leave your new unwrapped toys with us and help cheer up a sick child. Thanks go to CJC 1430 for broadcasting from the Gallery during the weekend, and also to Noma Inc. for product donations.

CJC 1430

Hancox Retrospective Nov 2-23

Waterworx & Other Worx

BY CATHERINE JONASSON

SEVERAL CANADIANS HAVE CONTRIBUTED SIGNIFICANTLY to the body of avant-garde film that has assured this country of its prestigious international reputation in experimental film. Rick Hancox is one of the few who, despite the difficulties of production and exhibition, produced a body of rigorous and innovative films, working as an experimental filmmaker and teacher for the last 20 years. Born in Toronto in 1946, he was raised in Saskatchewan and Prince Edward Island, locations that figure significantly in his films (notably *Landfall*, *Beach Events* and *Moose Jaw*). At the University of Prince Edward Island, Hancox studied poetry and creative writing, becoming aware of avant-garde film in the mid-1960s, an interest stimulated by visiting American professor George Semsel. His interest expanded during frequent trips to New York as Hancox pursued graduate work at New York University in 1971. During this period Hancox was exposed to a wide variety of experimental film (he notes particularly Brakhage, Deren, Emshwiller, Menken, Maas and Snow as being important to him).

After a number of short student films [*Rose*, *Cab 16*, *Tall Dark Stranger*, *Rooftops*, *I, A Dog* and *Next To Me*] that experimented with technique and avant-garde concepts, Hancox revived his original interest in

Still from Hancox's *Beach Events*.

language and poetry to investigate narrative and documentary issues. The themes of time, memory and landscape recur in the material Hancox produced from 1973 to 1984. Within this period is the best known of Hancox's work, often referred to as the landscape/poetry series: three films – *Waterworx*, *Landfall*, *Beach Events* – that clearly address issues of Canadian perceptions of the land, and of technology. This concern is developed extensively in Hancox's most recent film, *Moose Jaw*, which will receive its premiere in this retrospective.

Hancox teaches at Montreal's Concordia University at present. In addition to Hancox's films, works by some of his students from Sheridan College, where he taught previously, have been added to this retrospective.

Catherine Jonasson is AGO curator of film.

Hancox Retrospective Nov 2-23

Tickets (\$3 each) may be purchased one hour before screening outside Jackman Hall – entrance via McCaul Street, or at the AGO's Film Department (Tue to Fri, 11am-4:30pm). Tickets may also be purchased by phone with major credit cards. Information: 977-0414 ext250.

Fri Nov 2, 7pm

Sheridan College 1975-85

An unusually large number of talented filmmakers graduated from Sheridan College during Hancox's tenure. Hancox suggests that, among Sheridan staff, Jeff Paul was also important in developing a creative productive environment for students. The following films were done by students from Hancox's film production courses.

Cream Soda (Janice Cole & Holly Dale, 1975, 13 min, 16mm, col) *Hawkesville to Walenstein* (Richard Kerr, 1977, 6 min, 35mm, b/w) *On the Pond* (Phil Hoffman, 1978, 9 min, 16mm, b/w) *Everlast* (Steve Sanguedolce, 1981, 2 min, 16mm, b/w) *Song for Mixed Choir* (Michael Hoolboom, 1980, 7 min, 16mm, col) *Layton Symphony* (Gary Popovich, 1982, 4 min, 16mm, b/w) *This is the Title of My Film* (Drew Morey, 1980, 7 min, 16mm, b/w) *Ordor Hotel* (Igor Terfuszyn, 1979, 20 min, 16mm, col) *The Boys* (Allan Zweig, 1977, 24 min, 16mm, b/w) *The Fear of Cancer* (Keith Elliott, 1983, 6 min, 16mm, b/w) *Little Brother Watches Back* (Tom Thibault, 1985, 6 min, 16mm, b/w)

Fri Nov 9, 7pm

Cab 16 (1969, 6 min, 16mm, b/w) *Rose* (1968, 3 min, 16mm, col) *Tall Dark Stranger* (1970, 15 min, 16mm, col) *I, A Dog* (1970, 7 min, 16mm, b/w) *Next To Me* (1971, 5 min, 16mm, b/w) *House Movie* (1972, 15 min, 16mm, col) *Wild Sync* (1973, 11 min, 16mm, col) *Zum Ditter* (1979, 10 min, 16mm, b/w) *Reunion in Dunnville* (1981, 15 min, 16mm, col) *Fri Nov 16, 7pm* *Rooftops* (1971, 5 min, 16mm, b/w) *Waterworx (A Clear Day and No Memories)* (1982, 6 min, 16mm, col) *Home for Christmas* (1978, 50 min, 16mm, col) *Landfall* (1983, 11 min, 16mm, col) *Beach Events* (1984, 8 1/2 min, 16mm, col)

Fri Nov 23, 7pm

Moose Jaw (1990, 55 min, 16mm, col)

Retrospective Nov 22-30

Pat O'Neill: Filmspaces

BY JIM SHEDDEN

BORN IN 1939 IN LOS ANGELES, PAT O'NEILL CAN BE counted as one of the most significant filmmakers to emerge in the past two decades. With the release of 1974's *Saugus Series*, he could already be considered one of the masters of the Los Angeles avant-garde, a peer of Oskar Fischinger and John and James Whitney.

After studying at UCLA, O'Neill worked extensively as a sculptor until 1969. At the same time, with exposure to such avant-garde filmmakers as Bruce Conner and photographers like Robert Frank, he experimented with cinema and photography himself. By the 1970s, most of his creative energies were being channelled into filmmaking, both his own independent productions, and as a special effects and computer graphics artist for Lucasfilm and other commercial companies.

His virtuoso use of optical printing, a technique that allows each separate frame of film to be manipulated, marks O'Neill's personal filmmaking. Optical printing can saturate colours, create abstract images from photographic representations, reduce and

Collaged images from O'Neill's *Water and Power*.

enlarge images and distort the seemingly natural space and time of cinematic representation.

As Paul Arthur has pointed out in *Millennium Film Journal*, O'Neill's choice of primarily natural subject matter in his early films – "twigs, rocks, plants, clouds, streaming liquids" – and his subsequent visual manipulation of those objects through optical printing, is an intentional attempt to confuse the so-called natural and man-made.

This inquiry into the relationship between advanced technology and nature culminated in 1989's

Water and Power (60 min, 35mm), which occupied O'Neill for nine years. The film, a 1989 sensation at the New York Film Festival and Toronto's International Experimental Film Congress, will conclude what is the most complete retrospective of this extraordinary film artist.

Jim Shedden is assistant programmer, AGO Film Department.

O'Neill Retrospective Nov 22-30

AGO/Filmis Film Society Presentation. Tickets (\$3 each; see above).

This series is shared with the Innis Film Society. Please note: Nov 22 screening takes place at the Town Hall of Innis College, 2 Sussex Ave. All films are 16mm, colour with sound unless otherwise noted. We appreciate Pat O'Neill's generous cooperation in helping us assemble this series.

Thu Nov 22, 7pm Innis Town Hall

By the Sea (1963, b/w 10 min, co-dir. Robert Abel)

Bump City (1964, 6 min)

7362 (1965-67, 10 min, sound by Joseph Byrd)

Runs Good (1970, 15 min)

Easy Out (1971, 9 min)

Down Wind (1973, 16 min)

Foregrounds (1978, 14 min)

Thu Nov 29, 7pm AGO

Saugus Series (1974, 19 min)

Sleewinder's Delta (1976, 20 min)

Sleeping Dogs (Never Lie) (1978, 10 min, col & b/w)

Let's Make a Sandwich (1982, 20 min, 35mm)

Last of the Persimmons (1972, 6 min, music: "Is It Love?" by Tyrannosaurus Rex)

Fri Nov 30, 7pm AGO

Water and Power (1989, 60 min, 35mm)

General Information

Admission

Adults: \$4.50
Seniors with cards \$2.50/Fri Free
Students, full-time with cards \$2.50
Family (2 adults & children under 19): \$9
FREE: Members/children under 12, accompanied/Wed 5:30-9pm

Membership: (416) 979-6620

AGO: (416) 977-0414

Membership

Young Member (age 25 & under) \$20
Nonresident \$30
(100 km beyond Toronto)
Individual \$45 Family/Dual \$60
Supporting \$100
(tax deductible donation)

Available at the membership centre in the lobby and by mail or telephone from the Membership Office: visa, MasterCard, American Express.

Other categories of contributing annual membership, including the Curators' Circle, recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members

From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these materials, your address can be deleted from the mailing list for third-party use. Please contact the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, course registration or information, please consult individual listings for instructions. Otherwise: a) address department specified b) specify date, name of event and number of tickets c) indicate your name, address (with postal code) and phone numbers d) include a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People

The AGO has a limited number of wheelchairs available. Ask for large-print folder indicating facilities/ramp access.

Gallery Hours

Tue to Sun 11am-5:30pm, Wed to 9pm. Closed Mon.

The Grange Hours

Tue to Sun 12-4pm, Wed also 5-9pm. Closed Mon.

Entrance via Grange Park.

Gallery Shops

Mon to Sun 10:30am-5:30pm, Wed to 9pm.

Art Rental and Sales Gallery

At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am-4pm, Sun 1-4:30pm.

Edward P. Taylor Audio-Visual Centre Tue to Fri 11am-5pm, Wed to 8:30pm.

The Restaurant

Luncheon Tue to Sat 12-3. Sun 11:30-4. Dinner: Wed 5-8pm.

The Coffee Shop

Mon to Sun 10:30am-5pm.

Members' Lounge

Open to Members and guests noon-5:30pm, Wed to 9pm. Closed Mon.